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The Rise of the Tenor Voice in the Late Eighteenth Century: Mozart's Opera and Concert Arias

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ABSTRACT

The Rise of the Tenor Voice in the Late Eighteenth Century:

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Joshua Michael May

University of Connecticut, 2014

W. A. Mozart's opera and concert arias for tenor are among the first music written specifically for this voice type as it is understood today, and they form an essential pillar of the pedagogy and repertoire for the modern tenor voice. Yet while the opera arias have received a great deal of attention from scholars of the vocal literature, the concert arias have been comparatively overlooked; they are neglected also in relation to their counterparts for soprano, about which a great deal has been written. There has been some pedagogical discussion of the tenor concert arias in relation to the correction of vocal faults, but otherwise they have received little scrutiny. This is surprising, not least because in most cases Mozart's concert arias were composed for singers with whom he also worked in the opera house, and Mozart always paid close attention to the particular capabilities of the musicians for whom he wrote: these arias offer us unusually intimate insights into how a first-rank composer explored and shaped the potential of the newly-emerging voice type of the modern tenor voice. The rise of the tenor voice in the late eighteenth century is closely intertwined, especially in the operatic domain, with the decline of the castrato, and historical studies of vocal pedagogy have established a strong line of connection in terms of voice teachers and their methodology. This dissertation examines select opera and concert arias that Mozart wrote for three unique singers: Valentin Adamberger, Vincenzo Calvesi, and Anton Raaff. All of these tenors sang premieres of both a concert aria and/or ensemble and at least one of Mozart's opera roles. This makes them ideal candidates for

examination, because the technical demands made on the singers can be traced in the connection between the various compositions for their voices.

The Rise of the Tenor Voice in the Late Eighteenth Century:
Mozart's Opera and Concert Arias

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APPROVAL PAGE

Doctor of Musical Arts Dissertation

The Rise of the Tenor Voice in the Late Eighteenth Century:

Mozart's Opera and Concert Arias

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Chapter 1

The Development of the Tenor Voice 1650-1800

During the period c.1650-1800 the tenor voice underwent a radical change in status, as it rose from relative obscurity to play an increasingly prominent role in the vocal works of the late-Baroque and Classical composers. The tenor voice emerged into the forefront of opera, dramatic oratorio, sacred music, and the solo vocal songs and concertos of France, Italy, Germany, and England. This ascent was gradual, however, and during its course the tenor had to compete for prominence with a number of other voice types. The preferred voice types for men were steady at the turn of the eighteenth century: in Italy the focus was on the decadent and beautiful castrato voice, whereas in France and Germany the more restrained haute-contre and falsettist were favored in many of the vocal genres. By c. 1800, however, all these competing types had been largely replaced by the true tenor voice. Given the importance of Italian vocal music across Europe, the shift in vocal favor from the 'primo uomo' castrato to the modern tenor voice was particularly significant. It can be witnessed through a range of different materials, including vocal treatises, broader musical writings, and, most importantly of all, the repertoire itself. An analysis of some of the leading tenors of this period and their changing roles in the repertoire of opera, oratorio, cantatas, and solo concert works will allow us to trace the shift. In addition, a comparative examination of musical style, the roles of the major institutions, and the aesthetic attitudes of this period provides insight into the careers of these singers and their relationships to contemporary composers.

In the world of Italian opera in the Baroque period, the tenor voice was considered to be far less desirable than the castrato. James Stark explains thus the phenomenon of the castrato singers of this period:

[Castrati were] Eunuchs who were castrated at a young age for the sake of preserving the small larynx of a boy while developing the muscular strength and lung capacity of an adult. There had to be a large payoff for such a drastic measure as castration, and this payoff was found in the combination of vocal strength and floridity that the castrati possessed to a degree unmatched by normal singers. While the castrati also exhibited extended vocal ranges and a vocal timbre unlike that of normal singers, it was ultimately the combination of vocal power and flexibility that distinguished them.¹

These singers easily surpassed the vocal power of both the tenor and bass voices in their natural state, and composers began to exhibit great interest in them as Italian opera developed in the first part of the seventeenth century. During this period, most of these singing virtuosos came from Italy. Although not a castrato himself, the tenor Giulio Caccini (c. 1545-1618) was considered to be a primary teacher of great influence in both the training of the emerging bel canto vocal style in general and the particular expertise of the castrato; Stark describes him as, “the most famous singer and voice teacher of his time, as well as composer of opera and monody,”² and notes his importance as a musician who “rejected polyphony in favor of expressive solo singing to make the best use of his new techniques of singing.”³ All the standard vocal pedagogical resources recognize Caccini’s importance to the historical development of singing. For a condensed analysis of the lineage of vocal pedagogy during this period, see Table 1 at the end of this chapter.

The connections between the castrato teachers with examples of noted pupils are presented to help illustrate the lineage of technical development for the tenor voice. Centered at

¹ James Stark, *Bel Canto: A History of Vocal Pedagogy* (Toronto: University of Toronto Press, 1999), 197.

² Ibid, 194.

³ Ibid, 197.

the court of Grand Duke Ferdinand de' Medici of Florence, Caccini helped to establish a direct line of voices into the ever growing genre of Italian opera. He was not the only tenor in this court, and John Potter notes the importance of Caccini's contemporary Jacopo Peri. He was also both a composer and performer of early opera, and was among the musicians credited with the invention of recitative.⁴ With the beginnings of recitative and bel canto teaching, these two tenors were at the forefront of the development of Italian opera style in the early Baroque period. Stark defines the term 'bel canto' with great precision:

Bel canto is a concept that is a highly refined method of using the singing voice in which the glottal source, the vocal tract, and the respiratory system interact in such a way as to create the qualities of chiaroscuro, appoggio, register equalization, malleability of pitch and intensity, and a pleasing vibrato. The idiomatic use of this voice includes various forms of vocal onset, legato, portamento, glottal articulation, crescendo, decrescendo, messa di voce, mezza di voce, floridity and trills, and tempo rubato.⁵

This technique would become the basis for all singing and vocal instruction in the Italian school for the next several centuries, and would inform the development of both castrato and tenor voices. As the bel canto tradition began to emerge from Italy, Potter notes that the qualities of the castrato voice played well into the dramatic devices and narrative demands of these early operas, dominated as they were by gods and goddesses, mythical creatures, nymphs and shepherds. It was only a short time before castrati were employed by the courts and churches as well as theaters.⁶ The tenor voice, on the other hand, was often relegated into the secondary character roles of kings, generals, or servants. Yet although early opera did not always feature the tenor voice at the forefront, many of the other vocal genres of this period did highlight this voice type. Since many courts did not have access to a virtuosic castrato singer, composers of the period

⁴ John Potter, *Tenor: History of a Voice* (New Haven, CT: Yale University Press, 2009), 13.

⁵ Stark, *Bel Canto: A History of Vocal Pedagogy*, 189.

⁶ Potter, *Tenor: History of a Voice*, 18.

would write or transpose for the musicians that were available, and music written originally for castrato or female soprano might often be sung by a tenor instead. The celebrated solo cantatas of Antonio Vivaldi (1678-1741), for instance, were written primarily for soprano, but Michael Talbot notes that these cantatas were commissioned for both amateur and professional singers and tenors could sing the vocal part down an octave.⁷

As Italian opera developed in the second half of the seventeenth century, the castrato began to dominate, but some composers did include important roles for tenors. Francesco Cavalli (1602-1676), the most prolific opera composer of this period, included both primary and secondary tenor roles in his operas. In *Egisto*, both the title character and the secondary role of ‘Dema’ are sung by tenors. ‘Dema’ is an example of a *travesti* role, in which a male voice portrays a female character, in this case a servant; travesti roles can be found throughout this period, sung by castrati, haute-contre tenors (a high tenor that sometimes used falsetto at the top of the range), and natural voice tenors. His aria “Piacque à me sempre più” is a playful aria of the kind that would later become a staple for the ‘pants role mezzo-soprano’ of the era of Mozart and Rossini; as the tenor voice rose in prominence and the castrato declined, this kind of role was increasingly given to female singers.

It is with the arrival of Handel in London, however, in the first decade of the eighteenth century, that the tenor voice begins to be developed to its full potential. Throughout his operas and oratorios, Handel uses the tenor voice in both leading and secondary roles. Although Handel did use castrati for some of his leading roles, he also carefully exploited the vocal quality and powerful nature of the emerging tenor, inspired in particular by the talents of one singer, John

⁷ Michael Talbot, *The Chamber Cantatas of Antonio Vivaldi* (Woodbridge, Suffolk, UK: Boydell Press, 2006), 76.

Beard (1717-1791). Beard started as a choirboy at the Chapel Royal during Handel's appointment, and he developed into a tenor of great versatility and a true vocal muse for the composer. Beard premiered many of Handel's tenor opera and oratorio roles from 1735 onward, and he became one of the most successful English tenors of this period.⁸ As Handel scholar Winton Dean notes:

As all of them are virile roles, with a mixture of lyrical and martial vocal writing, it is significant that Handel chose a tenor, rather than a baritone or castrato, for the principal role...It was probably the growing success of Beard, who had been singing Handel's tenor parts since 1734, that suggested the revolutionary notion of a tenor Samson. It was a tribute to Beard himself ...and of some historical importance. Samson was Handel's first great tenor part, and one of the earliest in dramatic music outside France.⁹

The availability of a particular singer was crucial for Handel. Examining the general lack of tenor solos in the composer's music for the Chapel Royal, Donald Burrows notes that the two exceptions come from the wedding anthems of the 1730s, where Handel was almost certainly able to employ John Beard.¹⁰ A consideration of church music and choir rosters plays a significant role in understanding the vocal assignments of many of the composers of this period, including Vivaldi, Bach, and Haydn. The soloists were often determined by the church or court musicians already on the payroll, locally available soloists from outside the institution, or the balance of the ensemble. In addition, Burrows notes the confusion around the establishment of which clef to use for the tenor lines in Handel's canons, anthems, and canticles:

This calls into question the clef convention: either the vocal distinction between 'altos' and 'tenors' was vague or the notational convention of the different clefs was loosely applied. Two high tenors are named in Handel's music for Canons, James Blackley and Francis Rowe; Pepusch wrote for Blackley in the alto clef in *Venus and Adonis*, and Rowe may have been an alto soloist for Eccles's court odes in 1730s. Composers seem to have differed in the range that they expected of a tenor or an alto...the variations in the

⁸ Donald Burrows, *Handel and the English Chapel Royal*, (Oxford: Oxford University Press, 2005), 579.

⁹ Winton Dean, *Handel's Dramatic Oratorios and Masques*, (London: Oxford University Press, 1959), 333.

¹⁰ Burrows, *Handel and the English Chapel Royal*, 538.

clefs associated with particular singers suggest that a certain amount of versatility of ‘voice’ was common in the choirs.¹¹

In Table 2, the voice classifications have been listed with their ranges to show the variety of voice types from different countries that correspond to their modern day counterparts. These designations of voice range help to identify a portion of how roles were delineated to singers. The other portion of this puzzle lies in the business of the performances in the opera houses, favor of the composers, seniority of fame or value in payment of the singers, etc. John Potter provides an expansive timeline of the changes in the tenor voice, which presents key tenors that paved the way to the tenor sound of modern day. Potter helps to shed some light on this misunderstood notation for the tenor voice and their roles in this period.

The high tenor voice is elusive, as composers rarely notated the highest available pitches, preferring to leave them to the ornamental discretion of individual singers. Composers were generally conservative in their estimate of singers’ ranges and were careful to keep within a written tessitura that was comfortably manageable over an entire evening. By the end of the eighteenth century there was a substantial gap between the highest composed notes and the known ranges of many singers, which could be exploited by those who were able to disguise the register change into falsetto and use this very special tone colour for additional improvised ornamentation.¹²

Table 2 Male Voice Classifications (Classical Period)¹³

Voice Type/Country of Preference	Composed Vocal Range Late Baroque-Classical Period	Modern Voice Fach Equivalency
Basso (All)	Eb2-D4	Bass
Basse-taille (All)	G2-F4	Baritone

¹¹ Burrows, *Handel and the English Chapel Royal*, 539.

¹² Potter, *Tenor*. 24.

¹³ Info compiled from three sources:

1. Julianne Baird, Chapter Two "Solo Singing 2: The Bel Canto Style" *A Guide to Performing 17th century Music*, Schirmer Books, 1997) 30-42.
2. Richard Miller, *The structure of singing: system and art in vocal technique*, (New York: Schirmer Books, 1986).
3. James Stark, *Bel canto a history of vocal pedagogy*, (Toronto: University of Toronto Press, 1999).

Tenore (All)	D3-A4	Character Tenor, Light lyric tenor
Tenore contraltino (Italy)	C3-Bb4	Light Lyric Tenor, Tenor di grazia
Mezzo carattere (Italy/Germany/Austria/France)	C3-Bb4	Light Lyric Tenor, Tenor di grazia
Tenore di forza (Italy)	C3-C5	Lyric Tenor
Haute-Contre (France)	Eb3-B4	Leggero Tenor, Countertenor
Falsettist (England/Italy)	G3-D5	Countertenor, Mezzo Soprano
Castrato (Italy)	C4-F6	Male soprano, Soprano, Mezzo-Soprano

John Beard's career with Handel is perhaps the most revealing example of the weakening of the trend in Baroque opera to highlight the castrati or haute-contre voice over the natural tenor voice. Through an analysis of his roles and particular musical excerpts, one can begin to understand the particular strengths of his voice and their appeal to Handel. Handel experimented with the tenor voice in the category of the hero or lover, which was typically dominated by the castrati in this period. In musical example. 1.1, from the oratorio *Samson*, the vocal line is given a very sparse accompaniment. The textual reference to the rising and falling celestial bodies is mimicked in the line of the voice, particularly in the wide range of the first phrase, which for its full effect must be produced in a powerful connection from the chest voice into the passaggio of the natural tenor range. In order to achieve an even tone and dynamic level, the singer must increase their breath flow rate and balance with the narrowing register change to achieve the dramatic effect. During this period, this register change was often sung only in falsetto, creating the lackluster sound that was one of the main reasons for which tenors were so often relegated to lighter dramatic roles or compositions. As far as we know, Beard did not use falsetto, and so a passage such as this would have created a powerful impression.

In musical example 1.2, Handel uses the bravura flexibility of Beard's voice to generate an excitement appropriate to the text and to contrast with the preceding *accompagnato* recitative. Castrati were known for their virtuosic demonstrations of coloratura; in this opening aria from *Messiah*, Handel allows the tenor voice to show that it is capable of rivaling the castrato's virtuosity, and in so doing reminds us that both tenors and castrati were training with the same teachers and the same methods. This example shows Handel's intricacy of writing for the tenor, where the singer must mix between the head voice and chest voice, with an assured connection to their breath, for consistency in the register change as the phrase rises in climax. (Mozart uses similar coloratura passages to connect the register changes in several of his arias for tenor, such as "Il mio tesoro" from *Don Giovanni*.) This bravura aria type was generally given to the castrato to perform in opera, but Handel begins to give the tenor voice such arias, demonstrating the virtuosic potential of the emerging tenor voice.

In musical example 1.3, from "Sound an Alarm" in *Judas Maccabeus*, Handel highlights declarative and forceful delivery in the natural tenor voice; but the high tessitura throughout the piece is coupled with bravura passages demanding great flexibility, and the composer thus creates a unique synthesis of powerful vocal declamation and technical display, challenges that John Beard was well equipped to meet. This piece generally sits at the base of the tenor passagio, at D4 to A4, which must be carefully navigated to produce a free and ringing sound. Handel is able to show the heroic lyricism and virtuosity of the high natural male voice in this aria, so that it could match the drama of this oratorio scene.

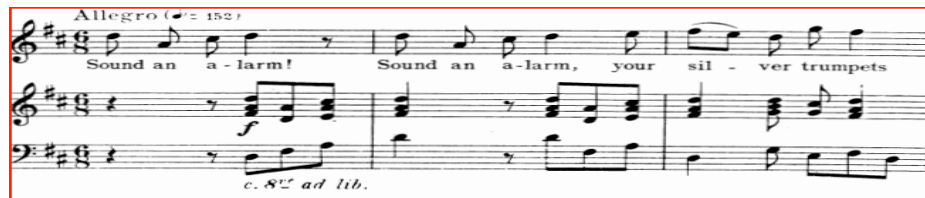
These three examples show how in his writing for a particularly versatile tenor voice Handel expanded the possibilities for this voice type in a way that could rival the strengths of the castrato. In addition to the oratorio, John Beard was heard in many of Handel's operatic roles for



Ex. 1.1 “Total Eclipse,” *Samson* (1743) mm. 30-32 ¹⁴



Ex. 1.2, “Every valley shall be exalted,” *Messiah* (1741) mm. 14-18 ¹⁵



Ex1.3 “Sound an alarm,” *Judas Maccabeus* (1746) mm. 1-3 ¹⁶

tenor. Beard sang the roles of Jupiter in *Semele* and Bajazet in *Tamerlano*, in which he was given both bravura passages of coloratura and lyrical, galant-style melodies. Handel chose to use both castrati and natural voiced tenors to color his operas; no doubt this helped to introduce variety into the highly formulaic genre of opera seria, dominated as it was by the *da capo* aria form, and it created a rare example in the period of castrati and tenors both depicting heroic characters on

¹⁴ Richard Walters, *The oratorio anthology: Tenor* (Milwaukee, WI: Hal Leonard, 1994), 136.

¹⁵ Walters, *The oratorio anthology: Tenor*, 117.

¹⁶ Ibid, 107.

the same operatic stage. Handel's demonstration of such possibilities opened up the way for later composers, including Mozart, to further develop the tenor voice type.

Though influential in one way or another throughout Europe, Italian *opera seria* was, of course, not the only important operatic tradition or genre. French opera and vocal preferences were quite different from those in Italy and England. In lieu of using a castrato voice, many French composers of the late Baroque and early Classical era preferred the 'haute-contre' tenor. Some of the most famous of these voices were Pierre Jélyotte and Joseph Legros.¹⁷ Stark describes this voice type as:

. . . a voice higher than the normal tenor and similar to an alto...unlike the modern counter-tenor, the haute-contre did not usually resort to the falsetto register in order to achieve the upper notes, but instead used the full chest voice to reach pitches as high as B4 and C5.¹⁸

Despite the avoidance of falsetto, this voice type did not have the modern day sound of the covered vocal process in the upper registrations of the tenor voice. This area of the voice can easily become an extended shout or shrill sound, especially if suitable vowels are not employed in the text, and many commentators on this voice type blame its decline on the difficulty of the French language and vowel structures compared to the Italian school.

In both French and Italian opera, changes of taste in vocal production were also linked to broader aesthetic developments and new genres. French opera had since the mid-seventeenth century been dominated by the *tragédie lyrique* as developed by Lully, which, like *opera seria*, was focused on mythological deities and classical heroes and heroines. The mid-eighteenth century was a time of great political, social, and artistic change, and many felt that both *opera seria* and *tragédie lyrique* were out of step with the times, and should embody a more natural and

¹⁷ Laura Macy, *The Grove Book of Opera Singers*, (New York, NY: Oxford University Press, 2008), 237 & 273.

¹⁸ Stark, *Bel Canto: A History of Vocal Pedagogy*, 197.

realistic depiction of the action and drama in both the music and stagecraft. With the reforms of Gluck, and the rise of *opera buffa* in Italy and of *opéra comique* in France, the exaggerated ornamentations, recitatives, and extended aria forms of older opera gave way to a simpler and often more lyrical style, which further accelerated the decline of the castrato, and favored the rise of the tenor voice type.

It should be noted, however, that an important element of continuity was provided by the fact that many tenors of this period, including such celebrated figures as Michael Kelly and John Braham, were taught by castrati. Many retired castrati went into pedagogical endeavors and academic pursuits. Two important castrati who became noted teachers were Pier Francesco Tosi and Venanzio Rauzzini; they created a new generation of singers, that with such figures as Adolphe Nourrit and Gilbert Duprez reached well into the nineteenth century, and they preserved the bel canto practices of this period for history.¹⁹

The operatic and broader vocal scene encountered by Mozart and Haydn in the second half of the eighteenth century was complex, and in some genres, e.g. *opera seria*, still rooted in largely Baroque conventions. Haydn was a noted composer of vocal works for tenor, which included several successful oratorios, operas, and solo vocal concert pieces. He was obliged to create both sacred and secular music for the Eszterházy estate, in a variety of different genres. His *opera seria*, *Armida*, was one of the most popular of this period, and it features a tenor in the lead male role of 'Rinaldo.' Haydn knew the musicians of his court very well, and he was able to provide an excellent dramatic opera without the use of a castrato in the lead role. This role extends from D3 to A4, which stays within the confines typical for this period of vocal writing. It involves a great deal of both lyricism and bravura singing, which would be expected for this role

¹⁹ Potter, *Tenor: History of a Voice*, 39.

of a heroic lover and soldier. Haydn also highlighted the tenor voice in his celebrated oratorios *Die Schöpfung* and *Die Jahreszeiten*. Through the flexible declamatory settings of the recitatives, Haydn greatly enhanced the narrative thrust of these oratorios. In the arias, he uses often simple lyrical melodies, while the vivid text-painting of nature that characterizes these works is consigned to the orchestra.

Mozart was, of course, an innovative composer of vocal works for singers of all types and in all genres, including his many concert arias; he even used castrati, in some of his early *opere serie*, and in *La Clemenza di Tito* of 1791. Because of the particular historical development of the tenor, however, it can be argued that Mozart's music for this voice type, which solidified its role at a crucial point in its development, is especially significant. The tenor voice took on a particular importance and versatility in the mature operas of Mozart, where he was able to bring forth characters both heroic and human, such as 'Tamino' (*Die Zauberflöte*), 'Ferrando' (*Così fan tutte*), and 'Belmonte' (*Die Entführung aus dem Serail*). Mozart is able to synthesize both the elegance of Gluck's dramatic reformation and the challenges of vocal technique, with an extended range from Bb3 to C5 (previous composers had rarely gone beyond A4 for most tenor roles).

This expansion of lyric vocalism in the natural high male voice made possible an impressive array of vocal and orchestral drama in both his operatic and concert arias. The concert arias have often been neglected in comparison with the operas, yet they offer many insights into Mozart's style and the dramatic significance of his music; Additionally, they represent a striking evolution in writing for the tenor voice and in the medium of the concert aria. Paul Hamburger, identifying the particular musical challenges posed to a composer by the genre of the concert aria, goes so far as to argue that "the musicological problem becomes acute in the

concert aria, and it needed a Mozart to solve it -- in fact, if we except Beethoven's 'Ah perfido!' and Haydn's 'Arianna a Naxos,' which, however is nearer to the cantata form, no one else has solved it."²⁰ We shall now turn to the origins of these arias, in particular their relationship to Mozart's operatic roles for the tenor voice, and to the singers for whom they were originally conceived.

²⁰ Paul Hamburger, "Concert Arias," in *The Mozart Companion*, edited by H.C. Robbins Landon & Donald Mitchell (New York: W.W. Norton & Company, 1969), 325.

Table 1 Noted Pedagogues 1650-1800

Teacher/Dates	Training/Performance	Voice Types Trained	Major Ideas	Pupils of Note
Pier Francesco Tosi (1647-1732) Castrato	Trained in Bologna, Sang regularly in London 1690's *Taught by his father Court Composer in Vienna 1703-1712	Male Soprano, Castrato, Falsettist	Use of voce di testa, voce di petto, training primarily on open vowels, use of messa di voce, unification of the chest and head voice	Trained court singers, church musicians, Major Contribution of vocal treatise
Giambattista Mancini (1714-1800) Castrato	*Taught by Bernacchi, who founded the school in Bologna (who was taught by Pistocchi) Composition student of Padre Martini (as was Mozart)	Castrato, Tenors, Soprano	Use of portamento di voce, appoggiatura, messa di voce, trillo, and mordent. Shape of the mouth key aspect avoiding too open or too closed. Singing Italian vowels on the shape of a smile.	Senesino (Noted for Handel opera roles) Carestini (Handel singer) Anton Raaff (Mozart Tenor)
Venanzio Rauzzini (1746-1810) Castrato	*Taught by Domenico Corri and Muzio Clementi Composer Sang 'Cecilio' <i>Lucio Silla</i> Mozart	All Voices	Use of solfeggio, pitch accuracy. Easy, open articulators for good technique	Michael Kelly (Mozart Tenor) Stephen Storace Nancy Storace (Mozart soprano, originated Susanna) John Braham (English tenor)
Giacomo Davide (1750-1830) Tenor	*Taught by Nicola Sala International career, specialized in bel canto Founded Bergamo School	Tenor specialist	Pelvic floor support for high register, head voice placement	Andrea Cozzari Dominico Donzelli Giovanni Rubini
Manuel Garcia I (Père) (1775-1832) Tenor	*Taught by Antonio Ripa Juan Almarcha at Cathedral of Seville, International career Additional studies w/Giovanni Ansoni (who studied with Neapolitan maestro Porpora) *Original "Almaviva" in <i>Il Barbiere di Siviglia</i>	Tenors, Sopranos, Mezzo-Sopranos, Baritone/Bass	Published 1819-1822 <i>Exercices pour la voix</i> Ascent without forcing the voice. All vowels to be sung distinctly without staccato. Erect posture slow, quiet inhalation on open articulators. Use of messa di voce with legato and slur/carrying of the tone from note to note.	Adolphe Nourrit Manuel Garcia II Major Vocal Treatise

Information appearing on this chart comes from the following primary sources:

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Chapter 2

Mozart's Tenors: Select Representative Singers and their Repertoire

In a letter to his father, Mozart wrote that, “I like an aria to fit a singer as perfectly as a well-made suit of clothes.”²¹ This idea rings true for our first tenor, Valentin Adamberger, for whom Mozart wrote a number of works during the 1780s. Adamberger originated the roles of ‘Belmonte’ in *Die Entführung aus dem Serail*, K. 384, and ‘Herr Vogelsang’ in *Der Schauspieldirektor*, K. 486. In addition to these two operatic roles, Mozart also wrote two concert arias for him, “Per pietà non ricercate”, K. 420, and “Misero, o sogno, o son desto”, K. 431, and a solo cantata, *Die Maurerfreude*, K. 471.²² Through the analysis of these works, a clear picture of his vocal strengths emerges. In addition to his work with Mozart, Adamberger was a prominent singer of Gluck, Haydn, and J.C. Bach.²³

Valentin Adamberger was born in Munich in 1740/1743 (his birth year is still debated) and died in 1804. He studied with Giovanni Valesi at the Domus Gregoriana, a Jesuit School, in 1755. Valesi was a German tenor and teacher – he was born Johann Evangelist Wallishauser but later adopted an Italian name -- who also premiered works by Mozart. Valesi sang in the first performances of Mozart's *La finta giardiniera*, K.196 (1775) and premiered the role of the High Priest in *Idomeneo*, K. 366 (1781). Valesi trained many singers from Munich, including Carl

²¹ W.A. Mozart to Leopold Mozart, February 28, 1778. *The Letters of Wolfgang Amadeus Mozart and his Family*, Emily Anderson, ed., 3rd edition. (New York: W.W. Norton & Company, 1985), 497.

²² Daniel Heartz, *Mozart's Operas*, edited by Thomas Bauman, (Berkeley and Los Angeles, California: University of California Press, 1990), 257.

²³ Thomas Bauman, “Adamberger, (Josef) Valentin,” *The Grove Book of Opera Singers*, edited by Laura Macy (New York, NY: Oxford University Press, 2008), 1-2.

Maria von Weber.²⁴ Adamberger made his début in Munich in 1772. After his initial success, he travelled to sing opera seria roles in Modena, Venice, Florence, Pisa, and Rome from 1775-1777. After his contracts in Italy, he also sang at the King's Theater in London until 1779.

Upon his return to Vienna, he joined the Singspiel company of the Burgtheater, where he debuted as Orestes in a revival of Gluck's *Iphigénie en Tauride* in 1781.²⁵ This role is now sung most often by a baritone, but it shows the changing attitudes toward range during this period. In addition to his extensive range, Bauman states that "Adamberger's voice was universally admired for its pliancy, agility, and precision."²⁶ These two factors created a unique voice that had the power of the baritone, while displaying the lighter, more flexible qualities of a castrato. In the original production of *Iphigénie en Tauride*, the role of Pylades was sung by Joseph Legros, who was a favorite haute-contre of Gluck.²⁷ The arias for Orestes and Pylades in Act II exemplify the differences in high range for the two roles.

In example 2.1, the opening of the aria sets a range for the part which seems truncated in terms of a modern tenor, as it extends only to F#4 throughout the aria. The role of Orestes was given to the *basse-taille* during this period, which would explain the lack of access to the top voice. The *basse-taille* had a slightly truncated range (G2-F4), which is well below the equivalent to the modern day baritone voice (A2-A4). In example 2.2, the *haute-contre* voice of 'Pylades' provides the extended range to an A4. In addition, Pylades's aria has a number of large intervallic leaps such as that seen at the end of the third measure; these leaps are significantly

²⁴ Hans Schmid, "Valesi, Giovanni," *The Grove Book of Opera Singers*, edited by Laura Macy (New York, NY: Oxford University Press, 2008), 511.

²⁵ Bauman, *The Grove Book of Opera Singers*, 1.

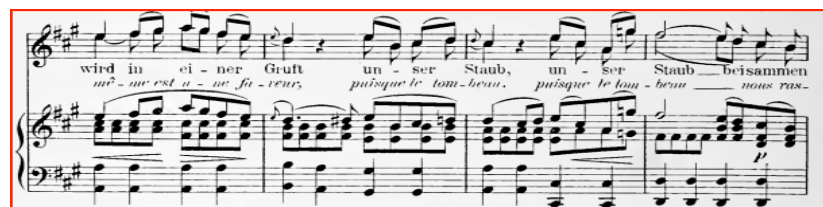
²⁶ Ibid.

²⁷ Julian Rushton, "Legros [Le Gros], Joseph" *The Grove Book of Opera Singers*, edited by Laura Macy, (New York, NY: Oxford University Press, 2008), 273.

larger than those given to the role of ‘Orestes’, and they weave in and out of the upper voice, with the general tessitura lying between D4-A4. This provides an example of the differences in range and flexibility for each voice type in this period in France.



Ex. 2.1: “Dieux qui me poursuivez,” Act II, No. 12 from *Iphigénie en Tauride*²⁸



Ex. 2.2: “Unis des la plus tender enfance,” Act II, No. 13 from *Iphigénie en Tauride*²⁹

Adamberger sang the role of Orestes with the more robust baritone quality of his lower voice, but his Mozart roles indicate that he could easily sing as an *haute-contre* with his upper register connection and agility. And in the role of Belmonte from *Die Entführung aus dem Serail* in 1782, Mozart was able to meld the powerful chest voice and the pliancy of the head connection to show off both the heroic lyricism and high tessitura flexibility of Adamberger’s voice. Indeed, in both the concert arias and operatic roles that Mozart wrote for him, the composer drew on Adamberger’s varied talents to express the drama of the texts with a number

²⁸ Christoph Willibald Gluck. "Iphigénie en Tauride, Wq.46." (International Score Music Library Project), 45, http://imslp.org/wiki/Iphig%C3%A9nie_en_Tauride%2C_Wq.46_%28Gluck%2C_Christoph_Willibald%29 9 (accessed March 2, 2014).

²⁹Ibid., 52.

of different singing styles that could convey different emotional colors. Mozart composed a total of seven major arias for him; they are listed in Table 2.1, along with their vocal range, key, and other characteristics.

Table 2.1: Arias Written by Mozart for Valentin Adamberger

Aria title	Title and genre of parent work	Character name and type	Key	Year	Range	Technical Requirements
“Hier soll ich dich den sehen”	<i>Die Entführung aus dem Serail</i> Singspiel	Belmonte Noble/Lover	C	1782	G3-A4	Flexibility, large leaps, breath control, high tessitura
“O wie ängstlich”	<i>Die Entführung aus dem Serail</i> Singspiel	Belmonte Noble/Lover	A	1782	E3-A4	Flexibility, large leaps, breath control, high tessitura
“Wenn der Freude Thränen fließen”	<i>Die Entführung aus dem Serail</i> Singspiel	Belmonte Noble/Lover	Bb	1782	C3-Ab4	Flexibility, large leaps, breath control, high tessitura
“Ich baue ganz auf deine Stärke”	<i>Die Entführung aus dem Serail</i> Singspiel	Belmonte Noble/Lover	Eb	1782	Eb3-Bb4	Bravura singing, extreme flexibility, large leaps, breath control, high tessitura
“Per pietà non ricercate”	<i>Il curioso indiscreto</i> (by Pasquale Anfossi) Dramma Giocoso	C. Ripaverde Lover	Eb	1783	C3-Ab4	Lyricism, dynamic contrasts, large leaps, flexibility
“Misero, o sogno, o son desto”	Concert aria	Noble/Lover	Eb	1783	Eb3-Ab4	Lyricism, dynamic contrasts, large leaps, extended phrases
“Sehen, wie dem starren Forscherauge”	<i>Die Maurerfreude</i> (Sacred Cantata)	Heroic Nature	Eb	1785	D3-Ab4	Lyricism, flexibility, high tessitura, extended phrases breath control

Anton Raaff (1714-1797) was another German-born tenor who came to enjoy a unique relationship to the music of Mozart. Early in life, he was trained at Bonn in a Jesuit college. In 1736, Raff was sent by Clement Augustus, the Elector of Cologne, to Munich, to study with G.B. Ferrandini, and in the following year to Bologna, where he was taught by the famed castrato Antonio Bernacchi (Bernacchi also trained the infamous Farinelli). After studying with Bernacchi, Raaff sang at many of the leading courts of Europe. He is noted for his premiers of Piccinni, J.C. Bach, and, of course, Mozart. It was upon hearing him sing “Non so d’onde viene”, from J.C. Bach’s *Alessandéo nell’Indie*, at the Concert Spirituel in Paris during July 1778, that Mozart began to start composing for his voice.³⁰

The concert aria, “Se al labbro mio non credi,” K. 295, was written in Mannheim, in order to gain Raaff’s favor, and he would later sing the title role in Mozart’s later opera for Mannheim, *Idomeneo, rè di Creta* (1781). C.F.D. Schubart praised Raaff’s voice as having an unusually large range from bass to alto, with flexible coloratura throughout, but by the time Mozart first heard him the tenor was in his later singing life.³¹ Daniel Heartz offers an impression from another Mozart tenor, Michael Kelly. Kelly heard Raaff sing in 1787, and he wrote of the tenor that “he still retained his fine *voce di petto* and *sostenuto* notes, and pure style of singing.”³² This echoes descriptions of Adamberger’s voice cited earlier, and suggests that the training the two singers received from castrati gave them a similar ability to extend the natural upper register with the head voice.

³⁰ Julian Rushton, “Raaff, Anton” *The Grove Book of Opera Singers*, edited by Laura Macy, (New York, NY: Oxford University Press, 2008), 396.

³¹ Ibid.

³² Daniel Heartz and Paul Corneilson, “Raaff, Anton,” in *Grove Music Online. Oxford Music Online*, (Oxford University Press) <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22759>, (accessed July 1, 2014).

Table 2.3: Arias Written by Mozart for Anton Raaff

Aria Title	Title and genre of parent work	Character And Genre	Key	Year	Range	Technical Requirements
“Se al labbro mio non credi”	<i>Concert Aria</i>	Arbace Noble	Bb M	1778	D3-Bb4	Lyricism, flexibility, high tessitura, extended phrases, breath control
“Fuor del Mar”	<i>Idomeneo</i> <i>Opera Seria</i>	Idomeneo Noble	CM (cm)	1781	D3-G4	Lyricism, bravura flexibility, high tessitura, extended phrases, breath control, large leaps
“Torna la pace”	<i>Idomeneo</i> <i>Opera Seria</i>	Idomeneo Noble	BbM	1781	F3-G4	Lyricism, flexibility, high tessitura, extended phrases, breath control

Dorothea Link provides a rich variety of information on the changing roles of tenors in her research on the first Ferrando in Mozart’s *Così fan tutte*, Vincenzo Calvesi (1777-1811).³³ She has compared the many arias written by composers for Calvesi during this period, enabling the creation of a composite picture of his voice; she also discusses the difference between the high tenor and low tenor of this period, including reference to many roles that would commonly be sung by basses or baritones today. Calvesi was an Italian-born tenor who specialized in *mezzo carattere*, i.e. characters who are part-serious and part-comic. Mozart wrote for him the demanding operatic role of ‘Ferrando’ in *Così fan tutte*, and the part of a Count in two ensembles, the quartet “Dite almeno, in che manca,” K. 479, and the trio “Madina amabile,” K. 480, that the composer provided for Francesco Bianchi’s opera *La villanelle rapita* in 1785, (see Table 2.2). He was a leading singer in Italy, Germany, and most notably in Vienna from 1785 to

³³ See *Arias for Vincenzo Calvesi: Mozart’s First Ferrando* (Middleton, WI: A-R Editions, Inc., 2011); and Dorothea Link & John A. Rice, “Calvesi, Vincenzo,” *The Grove Book of Opera Singers*, edited by Laura Macy, (New York, NY: Oxford University Press, 2008).

1794.³⁴ In addition to his work for Mozart, he sang many premiers of operatic works by Salieri, Storace, Righini, and their contemporaries.³⁵ In 1790, the *Grundsätze zur Theaterkritik* described his voice as, “One of the best tenors from Italy ...with a voice naturally sweet, pleasant and sonorous.”³⁶ This idea of a sweet and sonorous voice sheds some light on the changing tone quality and upper register function in the sound of the tenor, which could at times become harsh, strained, or overly nasalized in the upper register. This is often noted in commentary on the *haute-contre* voice and *falsestist* sounds from this period. Mozart utilizes the upper register extremely effectively in his arias for Calvesi in *Così fan tutte* and the concert ensembles.

Table 2.2: Arias written by Mozart for Vincenzo Calvesi

Title of aria or concert ensemble	Title and genre of parent work	Character name and type	Key	Year	Range	Technical Requirements
“Un’aura amorosa”	<i>Così fan tutte</i> , K. 588 Opera buffa	Ferrando Noble/Lover	A M	1790	D3-A4	Lyricism, sostenuto, flexibility, dynamic control, high tessitura, breath control
“Ah! Lo veggio quell’anima bella”	<i>Così fan tutte</i> , K. 588 Opera buffa	Ferrando Noble/Lover	BbM	1790	F3-Bb4	Bravura coloratura, high tessitura, dynamic control, breath control, large leaps
“Madina amabile,” K. 480	<i>La villanelle rapita</i> (Francesco Bianchi) <i>Opera giocosa</i> <i>Concert Ensemble</i>	Count Noble	A M	1785	E3-G4	Flexibility, lyricism, dynamic control, breath control
“Dite almeno, in che mancai,” K. 479	<i>La villanelle rapita</i> (Francesco Bianchi) <i>Opera giocosa</i> <i>Concert Ensemble</i>	Count Noble	Eb	1785	F3-Ab4	Flexibility, lyricism, dynamic control, breath control

³⁴ Link and Rice, “Calvesi, Vincenzo”, 72.

³⁵ Link, *Arias for Vincenzo Calvesi*, xii.

³⁶ Link and Rice, “Calvesi, Vincenzo”, 72.

In her research on the arias written for Calvesi by contemporaries of Mozart, Link has traced the singer's contracts from different opera companies, and in assessing these she notes the importance of the artistic hierarchy and relative remuneration among the various different voice types of the singers. The contracts also help to demonstrate the demand for a particular singer, and to indicate the relative importance of the roles in each opera. Since many of the tenors of this period were relegated to secondary roles, she was able to present a unique monetary and status change in the male roles of this period in their contracts. The male primo roles (heroes, lovers, etc.) were sung by castrati, while the natural voiced tenors played mostly secondary roles (generals, servants, etc.). Link shows the level of pay, and notes how the various contract titles may have changed based on which country or company.³⁷ Link demonstrates the rise of certain natural voiced tenors beyond the secondary roles in *opera seria*, which included higher pay scales.

The development of rank for contracts was based on the opera style or genre, the number of arias allotted to the role, and the demand for the particular singer. In most *opera seria* works of this period, there would be both a *prima donna* (soprano) and a *primo uomo* (castrato), and a number of secondary noble characters, less well paid than the principals, which normally included at least one tenor. In both opera buffa and the so-called *dramma giocoso* that emerged in the middle of the eighteenth century, which blended elements of both serious and comic opera, rankings were more complicated. Link notes that, "Calvesi sang almost exclusively in *dramma giocoso*; consequently, he was most often referred to as *primo mezzo carattere*, although in 1788 in Naples in a company performing *dramma giocoso* he is called *primo tenore*. The best tenors of the age sang in the *dramma per musica* [opera seria], where they ranked in third place behind

³⁷ Link, *Arias for Vincenzo Calvesi*, xi-xv.

the *primo uomo* and the *prima donna*.”³⁸ In addition to opera seria, a buffo company would also employ tenors in their work: here the absence of castrati obviously opened up more possibilities for the unaltered male voice.

Mozart was an innovative figure in the generic dimensions of his operas, which, building on the *dramma giocoso* and the maturation of opera buffa, often blurred the lines of opera seria and opera buffa, most notably in *Don Giovanni*, *Così fan tutte*, *Die Entführung aus dem Serail*, and *Le Nozze di Figaro*. These mature operas combined elements of the style of opera seria with opera buffa characters, and an important resource for Mozart in this context was the new potential of the tenor voice, which allowed Mozart to play with the hierarchy of characters and their function in the established opera genres. Tenors that moved between both the opera seria and opera buffa genres often garnered more money for their contracts, due to their elevated status in the companies. The monetary ranking system created a unique tracking device for the developing ‘heoric’ tenor, who often still performed in buffo roles. In terms of the Viennese context in particular, Link demonstrates that the professional status of tenors was in transition and that although overall their status was rising, the fluid environment could at times present contradictions:

The Italian opera in Vienna during this period consisted of an opera buffa company; an attempt to expand into opera seria in late November 1791 was abandoned a few months later. The tenors recruited from opera buffa were paid somewhat less than the *prima donna* and the *prima buffo*. The salaries of the two tenors recruited from opera seria, Mombelli and Vincenzo Maffoli, however, were at the top of the pay scale. As the theater management identifies neither the rank nor the dramatic vocal category of its singers in any official source, such as announcements of debuts, librettos, and account books, the salary figures constitute the chief indication of rank. Other documents confirm that Vienna did observe the same ranking system found

³⁸ Ibid, xi-xiii.

elsewhere. For example, Calvesi's petition of 1793 makes it clear that, despite his relatively modest salary, he was considered first rank (*primo tenore*).³⁹

Both Link and Potter underline the importance of connections to the older castrati training for the tenors from this period, while outlining crucial changes in the vocal technique and professional opportunities for the tenors from this period, particularly in terms of the relationship of the courts and theater companies. Concert and court performances were often important in bolstering the funding of contracts for individual singers, and many composers of this period held court or church positions, including Mozart, who in 1787 procured an appointment to the court of Emperor Joseph II.⁴⁰

³⁹ Link, *Arias for Vincenzo Calvesi*, xiii.

⁴⁰ Spike Hughes, *Famous Mozart operas; an analytical guide for the opera-goer and armchair listener*, 2d rev. ed. (New York: Dover Publications, 1972), 20.

Chapter 3

Selected Concert and Operatic Arias for tenor

The tenors selected for this study were leading singers of Mozart's music. They had in their careers successfully transitioned from the Baroque ideal of the high male voice into the full-voiced tenor sound favored at the close of the Classical period, and Mozart fully exploited the fruits of this development in the operatic and concert arias that he wrote for this select group of musicians. In this chapter I will examine a selection of both the operatic and concert arias in some detail.

Almost all the arias written for these tenors were composed during Mozart's mature Viennese period, the decade from his arrival in the city in 1781 to his death in 1791.⁴¹ Mozart composed his concert arias for a variety of singers and projects. Weldon Whitlock divides the concert arias into three main categories:

- (1) Pure Concert Aria: a concerto for voice with orchestral accompaniment
- (2) The 'Licenza' Aria: an aria to be sung at the end of an opera to honor some distinguished person attending the performance
- (3) The Inserted Aria: an aria to be inserted in an opera by another composer.⁴²

The operas considered here represent all the main genres in which Mozart worked: opera seria, opera buffa, and Singspiel. In the first group are *Idomeneo, rè di Creta* (1781) and *La clemenza di Tito* (1791); the second consists of *Le Nozze di Figaro* (1786), *Don Giovanni* (1787), and *Così*

⁴¹ Cliff Eisen, et al, "Mozart, " in *Grove Music Online. Oxford Music Online* (Oxford University Press) <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3>, (accessed July 1, 2014).

⁴² Weldon Whitlock, "The Concert Aria," *The National Association of Teachers of Singing* (NATS), October 1973, XXX:1, 10.

fan tutte (1790); the third, *Die Entführung aus dem Serail* (1782) and *Die Zauberflöte* (1791).⁴³ (*Der Schauspieldirektor* (1786) was not included here due to its brevity, and to the fact that it provides only ensemble examples). My discussion of the opera and concert arias will focus primarily on the technical vocal aspects required for the tenor in each aria with special attention paid to Mozart's setting of the text. In addition, music from the ensembles will be discussed as necessary to offer supplementary illustration of unique vocal qualities found in the arias.

Two of the tenor concert arias that are most often performed today were composed for Josef Valentine Adamberger.⁴⁴ "Per pietà non ricercate," K. 420 and "Misero, O sogno, o son desto," K. 431, were both written in 1783, and both are in the style of opera seria. As was discussed in Chapter Two, Adamberger had a wide range and great flexibility with exceptional control over his legato line. Mozart grew fond of his voice, and he was able to create a large palette of vocal writing for him. Peter Clive also notes a shared social connection, "Like Wolfgang, Adamberger was a freemason and member of the 'Aur neugekrönten Hoffnung' lodge."⁴⁵

The insertion aria, "Per pietà non ricercate," is filled with compelling dramatic material, realized in music that plays particular attention to the possibilities of Adamberger's voice. The tessitura sits very low for most tenors, but this is due to the fact that Adamberger was in the later portion of his career at the time of composition. The aria is filled with a sense of unyielding anxiety over love. This character has been asked by his friend to find out if his wife to be is faithful to him, so he attempts to win her favor. In the process of this charade, he ends up falling in love with her too. It is cast as a rondò -- a genre of aria that follows a slow opening section

⁴³ Knapp, J. Merrill, *The magic of opera*, (New York: Harper & Row, 1972), 144.

⁴⁴ Peter Clive, *Mozart and His Circle: A Biographical Dictionary*, (London: J.M. Dent, 1993), 9 & 124.

⁴⁵ Ibid.

with a fast conclusion -- in the key of Eb major, and is scored for clarinets, bassoons, horns, and strings. The overall theme of the aria is a search for solace from torment, which is echoed throughout by Mozart's use of large intervallic leaps and passages of minor tonality. The main areas of vocal significance are the low tessitura, overall range, and flexibility in comparison to the arias written for Adamberger in *Die Entführung aus dem Serail*.

Mozart uses a constant drive to the upper Eb (Eb4), but with little release into the upper voice, to create a sense of cruel hold just at the lower edge of the *passaggio*. This area of the tenor voice, where the shift from chest to head voice occurs, must be approached with controlled weight and breath pressure, so that the larynx does not continue to rise to a burdensome position. Richard Miller locates the shifts or *passaggio* segments of the lyric tenor voice, which will be discussed throughout this chapter, as follows:

Falsetto C5-(F5) G5
Upper Voice (head) G4-C5
Upper-Middle Voice (mixture, head/chest) D4-G4
Lower-Middle Voice (mixture, chest/head) G3-D4
Lower Voice (chest) C3-G3
Strobass G2-C3⁴⁶

In Ex. 3.1, Mozart utilizes the mixed voice that Adamberger was able to negotiate well to create a sense of unyielding return to Eb4. In addition, he displays Adamberger's control with a flexible pitch undulation and rhythmic nuance to bring attention to the text. In Ex. 3.2, Mozart also utilizes Adamberger's large vocal range to create dramatic intervallic leaps. Adamberger's unique range may often create challenges for other tenors here, but this aria was created to match his robust chest sound and aging voice. Mozart shows off the control of registration

⁴⁶ Richard Miller, *Training Tenor Voices* (New York: Schirmer Books, 1993), 7.

change in m. 43, where Adamberger leaps from C3 to G4. For the A section of this aria, Mozart continues to utilize large leaps into the head voice.

Ex. 3.1, mm. 19-24 “Per pietà non ricercate,” K. 420 ⁴⁷

Ex. 3.2, mm. 43-49, “Per pietà non ricercate,” K. 420 ⁴⁸

The ‘Allegro assai’ begins to focus on the intensified change of character and text. In Ex. 3.3, the change from sorrow to anger is evident in the new tempo, excited orchestration, and the use of declamatory upper-voice production. Mozart proceeds to show the shift to anger by

⁴⁷W.A. Mozart, “Per pietà non ricercate,” (*Wolfgang Amadeus Mozarts Werke, Serie VI: Arien, Duette, Terzette und Quartette*, (Leipzig: Breitkopf & Härtel, 1881, International Music Score Library Project), 32, [http://imslp.org/wiki/Per_piet%C3%A0,_non_ricerca,_K.420_\(Mozart,_Wolfgang_Amadeus\)](http://imslp.org/wiki/Per_piet%C3%A0,_non_ricerca,_K.420_(Mozart,_Wolfgang_Amadeus)), (accessed June 1, 2014).

⁴⁸ Ibid, 33.

bringing the voice through the *passaggio* into extended upper-voice singing in Ex. 3.4. This enables the release or “call” of the voice to accentuate the text. In addition, Mozart provides access to increased dynamic energy and bright closed vowel shapes [e] and [i] to open [a] with the words ‘della’ and ‘mia.’ This is coupled with a chromatic slide through the *passaggio* to assist in negotiating the turn of the voice. In the final sections of this aria Mozart continues to expand on Adamberger’s vocal strengths with more dramatic leaps and fast moving passages to show off his flexibility.

Allegro assai.

tro - vo, se non tro - vo in che spe - rar? Ah, tra li - re tra gli sdegni

Ex. 3.3 mm. 74-81, “Per pietà non ricercate,” K. 420 ⁴⁹

⁴⁹ Ibid, 35.



Ex. 3.4, mm. 111-118, “Per pietà non ricercate,” K. 420 ⁵⁰

“Per pietà non ricercate” may be compared with two of Belmonte’s arias, “O wie ängstlich, o wie feurig” and “Wenn der Freude Traenen fliessen”, from *Die Entführung aus dem Serail*. The concert aria uses several of the same elements in the vocal writing, while Mozart plays to the strengths of the singer in the musical realization of the text. “Per pietà non ricercate” and “Wenn der Freude Traenen fliessen” are both rondò arias, which utilize falling minor-key figures in the context of the broader major-key context to present the release of pain from the characters. In addition, Mozart writes for Adamberger in an awkward spot for the tenor voice. Belmonte’s aria, heard in Act II, begins on D4, which is at the start of the tenor *zona di passaggio*. These arias both have a range between C3-Ab4, which sits primarily in the mixed voice zone. Lastly, Mozart uses large intervallic leaps, coupled with descents from the upper voice into the middle voice to show off Adamberger’s flexibility and his control over his head voice connection, with coloratura through the *passaggio*; the large leaps can be used to negotiate

⁵⁰ Ibid, 36.

the switch between the full chest into the predominately head tone sound. During this period, the castrati falsetto training helped tenors strengthen the connection down from their head voice into the chest voice.



Ex. 3.5 “Wenn der Freude Traenen fliessen” mm. 47-52⁵¹

The approach from head voice down into the chest voice needs a seamless line of breath and attention to the connected legato, which was a focal point of the bel canto training. This allows for a natural thinning of the voice downward into the chest register. In Ex. 3.6, Mozart balances stepwise motion down from the upper register of the line with an arpeggiated rise into the head voice from the chest voice. Since much of the opening section of this aria requires great skill in balancing the mixture of head and chest voice, Mozart uses small sections of release into the chest voice from the top down to relieve tension. This allows the voice to be flexible with an easy transition in and out of the *zona di passaggio* without great vocal fatigue.

⁵¹ W.A. Mozart, “Wenn der Freude Traenen fliessen,” *Wolfgang Amadeus Mozarts Werke, Serie 5: Opern*, (Leipzig: Breitkopf & Härtel, 1877-1910, Reprint Kalmus, 1933, International Music Score Library Project), 191, http://burrito.whatbox.ca:15263/imglnks/usimg/6/69/IMSLP06330-Mozart_Wolfgang_Amadeus_-_Die_Entfuhrung_aus_dem_Serail.pdf (accessed July 1, 2014).



Ex. 3.6 mm. 76-86, “Wenn der Freude Traenen fließen”⁵²

Mozart is able to show the coordination and flexibility of Adamberger’s voice, while creating a dramatic setting of the text. Since much of the vocalism in this aria lies in the middle of the *passaggio* or just at the bottom end of the full head voice, many tenors find this repertoire very difficult to sing for long periods of time. Anthony Frissell notes the importance of falsetto training in the upper and middle voice, which may indeed create an easier access point for tenors in this repertoire.

The only way for the singer to unite the action and quality of the lower register with that of the falsetto is by a phenomenon of muscular coordination called the middle falsetto. At one time the *mezzo falso*, as it was named by the earlier teachers of bel canto, was considered an essential part of voice training. Since it was the outgrowth of the falsetto itself, it was discarded along with it. With its aid, singers are able to produce a spectrum of tonal colors by controlling the dynamics from pianissimo to forte.”⁵³

In addition to a troublesome tessitura, Mozart also challenges the singer with a variety of complex tasks in the recitative and concert aria K. 431, “Misero! O sogno, o desto-Aura che intorno spiri.” This aria opens with an extended recitative, which helps categorize it as a fully realized dramatic scene, and suggests the regard that Mozart evidently had for Adamberger’s abilities as a musical actor rather than simply a skillful singer. The text begins with a dramatic outcry, “Misero! O sogno, o son desto?” (‘Misery! Am I dreaming or awake?’). This cry is set

⁵² Ibid, 192.

⁵³ Anthony Frissell, *The Tenor Voice* (Somerville: Bruce Humphries, 1968), 22.

against an augmented-6th chord followed directly by silence in the orchestra, which allows for the voice to break through with particular intensity. The recitative continues to strike a balance between dramatic *accompagnato* recitative and moments of questioning pause in the orchestra. Mozart fuses *aria parlante* and recitative to create lyrical moments of singing for Adamberger that are coupled with strategic orchestral gestures and tempo changes that generate faster sections.

The image shows a musical score for a recitative passage. The instruments listed on the left are Flauti, Fagotti, Corni in Es., Violino I., Violino II., Viola, Tenore, and Violoncello/Contrabbasso. The score is in G major (one sharp) and 2/4 time. The Tenor part (Tenore) has the lyrics "Mi - se - ro! O so - gno, o son" written below the notes. The orchestral accompaniment is complex, with many sixteenth and thirty-second notes, and dynamic markings like *f* (forte) and *ff* (fortissimo) are present.

Ex. 3.7, mm. 1-5 Recitative, “Misero! O sogno, o son desto?”⁵⁴

It is passages such as this opening to which Paul Hamburger is referring when he writes: “In [Mozart’s] mature concert arias the accompaniments of the initial recitatives are, by and large, richer even than those of his mature operatic arias. While the actual arioso passages are surprisingly few, the harmonic and rhythmic structure of the orchestral passages reaches a high level of musico-dramatic tension almost from the outset.”⁵⁵ This concert aria is effectively a

⁵⁴ Wolfgang Amadeus Mozart, “Misero! O sogno, o son desto?,” *Wolfgang Amadeus Mozarts Werke, Serie VI: Arien, Duette, Terzette und Quartette*, (Leipzig: Breitkopf & Härtel, 1881, International Music Score), 39, http://erato.uvt.nl/files/imglnks/usimg/3/3a/IMSLP25405-PMLP57007Mozart_Misero_K.431.pdf (accessed April 20, 2013).

⁵⁵ Paul Hamburger, “Concert Arias,” in *The Mozart Companion*, 325.

fully-fledged operatic scene, in which Mozart uses the strength of his vocal writing and understanding of orchestration to synthesize powerful musical drama. As Alfred Einstein observes:

The monumental aria was and remains the symbol in operatic history of the triumph of the singer, the *primo uomo*, or the *prima donna*; it is the deadly enemy of the dramatic element. In the concert hall, or as part of an oratorio, however, it was a completely legitimate form, and thus we are not surprised that Mozart composed concert arias into which he poured the riches of his vocal invention and his orchestral skill.⁵⁶

In the case of Adamberger, Mozart exploited in both concert and operatic arias the singer's wide range, ability to mix easily in his middle voice through the *passaggio*, and the flexibility of his voice. In writing a few years earlier for Anton Raaff, Mozart had faced a rather different challenge: here was a singer who was also capable of spanning a wide range and demonstrating coloratura flexibility, but who was approaching the end of his career and was not able to sustain these qualities consistently, and who was beginning to encounter problems of stamina. The concert aria "Se al labbro mio non credi," K. 295 was composed for Raaff in 1778, in the hope that he would later sing the title role of an operatic commission that Mozart was trying to secure in Mannheim; Mozart was successful in both endeavors, and Raaff sang the title role in *Idomeneo* at Mannheim in 1781. Both this aria and "Torna la pace" from *Idomeneo* demonstrate Mozart's care and skill in catering to Raaff's strengths. Schubart described his voice as having an unusually large range from bass to alto, with flexible coloratura throughout his voice.⁵⁷ But many scholars have provided evidence, primarily from Mozart's letters and composition drafts, of Raaff's significant vocal limitations in this later portion of his career. Mozart still composed very difficult arias for him, which included the extended bravura singing

⁵⁶ Alfred Einstein, *Mozart, His Character, His Work* (New York: Oxford UP, 1945), 345.

⁵⁷ Laura Macy, *The Grove Book of Opera Singers*, (New York, NY: Oxford University Press, 2008), 396-7.

of the original version of “Fuor del mar” from *Idomeneo*. In a number of his letters between 1778 and 1780, Mozart shares his struggles and triumphs in finding the right fit for aria styles, use of open vowels in the upper register, and overall stamina for Raaff’s voice.

Daniel Hertz has argued that the compositional materials for K. 295 and “Torna la pace” are adapted from Adolphe Hasse, who was known to be Raaff’s favorite composer. In his article “Raaff’s Last Aria: A Mozartian Idyll in the Spirit of Hasse,” Hertz shows that Mozart struggled to find compositional material to please Raaff’s aging voice and musical taste, and continuously reworked the arias for him. In both text and music Mozart sought to evoke Hasse’s style of opera seria, which had begun to fall out of fashion. In a letter of 1778 to his father, Mozart describes how he tailored K. 295 to Raaff’s preferences:

Yesterday I was at Raaff’s and brought him an aria that I composed for him recently. The words are ‘Se al labro mio non credi, bella nemica mia etc.’ I don’t believe that the text is by Metastasio. The aria pleased him enormously. Such a man one must treat very gingerly. I sought out the text with care, knowing he already had an aria on the same, and would consequently sing mine with more ease and pleasure. I told him to tell me frankly if some- thing doesn’t suit him or please him and that I would alter it as he wishes, or even write another one. God forbid, he said, the aria must remain as it is, for it is very beautiful, only please shorten it a bit for me, for I can no longer sustain my notes.⁵⁸

In my discussion of Raaff’s arias, the focus will be on Mozart’s ability to access the head voice approach to the upper register, as a means of playing to the strengths of the aging singer’s voice. In doing so, Mozart was able to demonstrate his knowledge of how to treat the tenor voice with technical efficiency, even where there was limited stamina for *sostenuto* singing. Since Raaff

⁵⁸ W.A. Mozart, letter to [Leopold Mozart], February 28, 1778. Mozart Briefe und Aufzeichnungen. Gesamtausgabe, ed. Wilhelm A. Bauer and Otto Erich Deutsch, 4 vols. (Kassel, 1962-63) in Daniel Hertz, “Raaff’s Last Aria: A Mozartian Idyll In The Spirit Of Hasse,” *The Musical Quarterly* LX, no. 4 (1974): 517-543.

was so pleased with the concert aria, Mozart even went so far as to reproduce a number of its features in “Torna la pace.” Hertz notes that:

The earlier aria shares with "Torna la pace" the key of B-flat and much more. It also has a main section marked Adagio, in common time, alla breve. The contrasting middle section, the *seconda parte* that so pleased Raaff, is an Allegretto in 3/8. Moreover, the main theme for the voice plays on the same range, even the same melodic turn.⁵⁹

Within the concert aria, the range is rather truncated to accommodate the singer’s vocal capabilities. The opening of the aria rarely moves into the full head-voice production, but it tends to lie mostly in the mixed chest and head register of the *zona di passaggio* with a considerable amount of motion. Throughout the aria, the vocal line rarely sustains for more than a half-note. Mozart is able to play to the strength of the flexibility in Raaff’s voice, which is present in the jump into the head voice followed by a quick release with falling motion (see Ex. 3.8).



Ex. 3.8, mm. 42-48, “Se al labbro mio non credi,” K. 295⁶⁰

In Ex. 3.9, from ‘Torna la pace’, Mozart eases the transition in and out of the head voice by moving through the *passaggio* by step in both directions. This is a quick ascending and descending motion, which will allow for fast transition between registers. In addition here Mozart allows the voice to bloom on F4 to allow the tenor to find the focus of the head tone before making the shift further into complete head voice. This allows for an easy shift into the

⁵⁹ Daniel Hertz, "Raaff's Last Aria: A Mozartian Idyll In The Spirit Of Hasse," (The Musical Quarterly LX, no. 4, 1974), 535. <http://www.jstor.org/stable/741762> (accessed 07/12/2014).

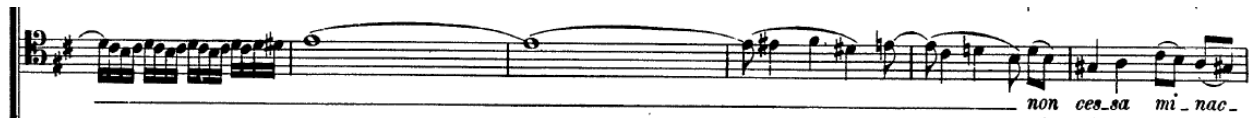
⁶⁰ W.A. Mozart, “Se al labbro mio non credi,” *Wolfgang Amadeus Mozarts Werke, Serie VI: Arien, Duette, Terzette und Quartette*, (Leipzig: Breitkopf & Härtel, 1881. International Music Score Library Project), 151, http://conquest.imslp.info/files/imglnks/usimg/f/f2/IMSLP67120PMLP135749Mozart_Werke_Breitkopf_Serie_06_KV295.pdf (accessed July 1, 2014).

upper voice without a large jump from the full chest voice. Since Raaff's voice may have had difficulty with the sustained singing in the upper register, Mozart helps him with a sustained note that requires him to stay in the mixed voice with a quick touch toward the head voice registration change on the apex of the phrase.



Ex. 3.9 mm. 33-36, “Torna la pace” from *Idomeneo* (1781) ⁶¹

In addition to his controlled approach to the upper register, Mozart utilizes open vowels to maximize the singer's extended upper register and coloratura passages. In Ex. 3.10 of “Fuor del mar,” Mozart uses the [a] vowel in the coloratura pattern on the word ‘*minacciar*’ to help the tenor maintain the open space necessary for a mixture of the head and chest voice into the upper register to release the full head voice.



Ex. 3.10 mm. 61-66, “Fuor del mar” from *Idomeneo* (1781) ⁶²

The acceleration of the coloratura before the held note helps facilitate the quick motion of breath energy needed to sing across this extended passage. With the use of the coloratura, less breath is spent for the opening of the extended passage, which helps to relieve some of the issues with

⁶¹W.A. Mozart, “Torna la pace,” *Wolfgang Amadeus Mozarts Werke, Serie 5: Opern*, (Leipzig: Breitkopf & Härtel, 1879. International Music Score Library Project), 315, http://conquest.imslp.info/files/imglnks/usimg/b/b2/IMSLP25249-PMLP39830-Mozart_Idomeneo_K.366_Act_3_Scene_VII--XI.pdf (accessed June 29, 2014).

⁶²W.A. Mozart, “Fuor del mar,” *Wolfgang Amadeus Mozarts Werke, Serie 5: Opern*, (Leipzig: Breitkopf & Härtel, 1879. International Music Score Library Project), 148, http://japanese.imslp.info/files/imglnks/usimg/2/29/IMSLP25246-PMLP39830-Mozart_Idomeneo_K.366_Act_2_Scene_I--V.pdf (accessed June 29, 2014).

more sustained upper-register singing. In both the concert aria and the opera arias for Raaff, coloratura is used not only to highlight the singer's vocal abilities, but also for purposes of dramatic expression. In "Fuor del mar," for instance, the coloratura helps to evoke terror at the vengeful threats of Neptune, and in both "Torna la pace" and "Se al labbro mio non credi," the coloratura is again used to help illustrate painful emotions. "Torna la pace" was in fact cut from the opera before the first performance. It is worth noting, however, that while it has sometimes been suggested that this was on account of problems with Raaff's vocal stamina, Daniel Hertz quotes a letter from Mozart that suggests that Raaff's performance of the aria was well received, and that the excision related instead to broader problems with the length of the final act:

The rehearsal of the third act went excellently and people judged it far superior to the first two acts. But the text is far too long, and consequently the music, which I have maintained from the beginning.... Thus we are cutting Idamante's aria 'Nò, la morte io non pavento,' which is inept where it stands in any case, but over the loss of which those who have heard it in music lament, and also Raaff's last aria, over which they lament even more. Still, one must make a virtue out of necessity.⁶³

This letter helps to demonstrate that Mozart was able to utilize the strengths of Raaff's voice to achieve great musical and technical satisfaction for his singer. In addition, Mozart capitalized on his technical knowledge of vocal writing for the tenor to help him achieve success in this demanding role. Writing the concert aria helped Mozart understand the strengths of Raaff's voice and his taste in musical style, and to apply this understanding to the opera that followed.

⁶³ W.A. Mozart, letter to [Leopold Mozart], January 18, 1781. Mozart Briefe und Aufzeichnungen. Gesamtausgabe, ed. Wilhelm A. Bauer and Otto Erich Deutsch, 4 vols. (Kassel, 1962-63), quoted in Daniel Hertz, "Raaff's Last Aria: A Mozartian Idyll In The Spirit Of Hasse," *The Musical Quarterly* LX, no. 4 (1974): 534.

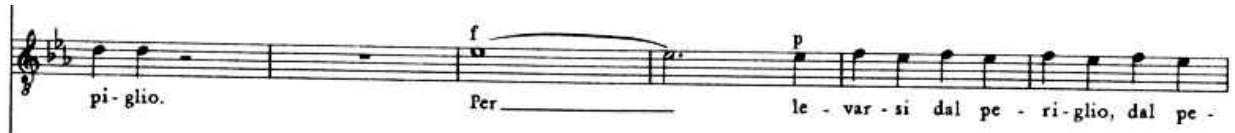
The arias for the tenor role of Ferrando in *Così fan tutte* are known to be some of the most difficult in Mozart's output for the tenor voice. The difficulty lies primarily in the unrelenting high tessitura of the role, but the three arias demonstrate a variety of other challenges to successful singing. The particular qualities of these arias were dictated by the singer for whom they were written, Vincenzo Calvesi, who among other attributes had a naturally high voice. Dorothea Link's research on the repertoire of arias written for Calvesi helps to demonstrate other qualities for which the singer was known, namely flexibility, connection to head voice, legato, and breath control for extended phrases.⁶⁴ Though Mozart clearly wished to make full use of Calvesi's exceptional skills, we shall see upon closer analysis that the composer does try to help the singer in executing this demanding role.

As with Raaff, Mozart had the opportunity of writing for Calvesi's voice in a concert setting some time before featuring him in a theatrical role. In the 1785 concert ensemble "Dite almeno, in che mancai, K. 479" the composer uses arpeggiated entrances into the *passaggio* and full head voice production for Calvesi. In Ex. 3.11, Mozart uses relatively small leaps of a 3rd or 4th to transition from chest voice into the head voice. In Ex. 3.12, Mozart undulates around the break point of transition in the upper *passaggio*, with a dynamic change to relieve the excessive weight from the voice. These examples demonstrate Mozart's use of Calvesi's dynamic and breath control at the transition points of the tenor voice, with special attention to the equality of registration.

⁶⁴ In her discussion on repertoire and contracts, Dorothea Link discussed the possibility that Mozart may have originally planned to have Calvesi sing this role. Antonio Baglioni premiered the role of 'Don Ottavio' in *Don Giovanni*. Many of the technical and range requirements for Ferrando and Don Ottavio are shared between these roles. The bravura and cantabile style arias are present in both of these roles. The demanding coloratura runs of "Ah! Lo veggio, quell'anima bella" from *Così fan tutte* and "Il mio Tesoro" from *Don Giovanni* were found frequently in the operatic repertoire of Calvesi. Please see the collection of arias compiled by Dorothea Link, *Arias for Vincenzo Calvesi: Mozart's First Ferrando*, (Middleton, WI: A-R Editions, Inc., 2011).



Ex. 3.11 mm. 131-135, “Dite almeno, in che mancai,” K. 479 ⁶⁵



Ex. 3.12 mm. 175-180, “Dite almeno, in che mancai,” K. 479 ⁶⁶

In another insertion ensemble, “Madina amabile,” K. 480, Mozart exploits the use of this tenor’s head-voice connection, and also demonstrates his use of extended breath control in the high tessitura with *sotto voce* color. In Ex. 3.13, Mozart uses scalar motion in and out of the *passaggio* and head voice. This can be troublesome for many tenors to maintain, but the lower dynamic facilitates the weight of *sostenuto* singing in this *parlante*-like motion. Mozart also demonstrates the need for equality in the registration changes in Ex. 3.14. This kind of octave run of patter singing can be found throughout the ensemble music of such Mozart roles as Don Ottavio and Ferrando. The composer uses the bright vowels of [e] and [i] to create an access point for the tenor to find the forward resonance, which is then opened at the top of the phrase with the [ɔ] vowel. In doing so, Mozart allows the text and pitch registration change to appear equal in the open ring of the voice.

⁶⁵ W.A. Mozart. “Dite almeno, in che mancai,” K. 479, NMA II/7/3: *Arien, Szenen, Ensembles und Chöre mit Orchester, Band 3, Notenedition* (Kunze, 1971), 125, http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=85&gen=edition&l=1&p1=101 (accessed July 2, 2014).

⁶⁶ *Ibid*, 133.



Ex. 3.13 mm. 174-179, “Madina amabile,” K. 480 ⁶⁷



Ex. 3.14 mm. 149-154, “Madina amabile,” K. 480 ⁶⁸

Mozart continues to cultivate this mixture of vowel equality and registration change in the arias for Ferrando in *Così fan tutte*. In his first aria, “Un’ aura amorosa”, Mozart uses the brighter vowels in the lower register, with a flexible triplet pattern carrying the voice upward into the open vowels in the *passaggio*. In Ex. 3.15, Mozart uses the balance of vowel registration to help negotiate the leaps in the *passaggio*. Also, Mozart follows this flexible exercise with purely head-voice production on ‘migliore’ to release the voice. Mozart follows this with the direct arpeggiated line down to the middle voice, so that the voice may return to a neutral position.



Ex. 3.15 mm. 29-36, “Un’ aura amorosa” ⁶⁹

⁶⁷ W.A. Mozart, “Madina amabile,” K. 480, NMA II/7/3: *Arien, Szenen, Ensembles und Chöre mit Orchester, Band 3, Notenedition* (Kunze, 1971), 143-174. http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=85&gen=edition&l=1&p1=143 (accessed July 2, 2014).

⁶⁸ Ibid, 166.

At the end of the aria, shown in Ex. 3.16 Mozart uses the easy mixture of head voice to stay above the *passaggio* on the open vowels of ‘*al cor.*’ The difficulty comes with the phrase, ‘*un dolce ristoro*’. This may be approached with the opening of all the vowels on the F#, which could be coupled with the controlled piano dynamic to easily balance the registration shift at the top of the *passaggio*. Since Calvesi’s voice was naturally higher than many of the tenors of this period, his use of mixing head voice into the *passaggio* demonstrates the ease of production in the tessitura of this role.

The image shows a musical score for a tenor role, likely from Mozart's opera 'Le Nozze di Figaro'. The score is for measures 63-73, titled 'Un' aura amorosa'. It is written for a tenor voice and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line features a crescendo marking and a fermata at the end. The piano accompaniment consists of arpeggiated chords. The lyrics are in Italian and German.

Ex. 3.16 mm. 63-73, “Un’ aura amorosa” ⁷⁰

In Ex. 3.17, taken from Ferrando’s Act 2 aria, “Ah! Lo veggio, quell’anima bella”, Mozart shows off the virtuosity and flexibility of Calvesi’s singing in a passage of high tessitura and large leaps. In this aria, Mozart uses an arpeggiated approach from the chest voice into the head voice on open vowels. Mozart rarely uses Bb4 in his writing for tenor, but the quick motion and open vowel jump from the top of the *passaggio* provide an easy access point into usage of the complete head voice in m. 52. Following this head voice connection, Mozart guides the line

⁶⁹ W.A. Mozart, “Un’aura amorosa,” (*Wolfgang Amadeus Mozarts Werke, Serie 5: Opern*. Leipzig: Breitkopf & Härtel, 1881, International Music Score Library Project), 129. http://conquest.imslp.info/files/imglnks/usimg/c/c3/IMSLP25144-PMLP39835-Mozart_Cosi_K.588_Act_1_Scene_V--XIII.pdf (accessed July 2, 2014).

⁷⁰ Ibid, 131.

down to encourage the continued mixture of head voice from the top down. This allows the tenor to find the access line back to the top very easily, which is necessary to connect the full octave jump that follows in m. 54. These vocal gymnastics serve to demonstrate Calvesi's level of technical mastery, but Mozart helps the singer by carefully guiding the musical line so as to allow unity of registration.



Ex. 3.17 mm. 49-54, “Ah! Lo veggio, quell’anima bella” ⁷¹

⁷¹ W.A. Mozart, “Ah! Lo veggio, quell’anima bella,” (Wolfgang Amadeus Mozarts Werke, Serie 5: Opern. (Leipzig: Breitkopf & Härtel, 1881. International Music Score Library Project), 238, http://japanese.imslp.info/files/imglnks/usimg/1/15/IMSLP25146-PMLP39835Mozart_Cosi_K.588_Act_2_Scene_I--IX.pdf (accessed July 2, 2014).

CONCLUSION

The tenors discussed in Chapter Three helped Mozart understand and develop this emerging voice type. While the elevation of tenors into leading heroic roles was indeed in part a response to the decline of the castrati, it was also shaped by major changes in tenor vocal production; and although the castrati fell from favor, the tenor voice truly benefited from the example and teaching of these master singers. Through the bel canto training, tenors learned how to combine the power of full-body breath connection with the castrati head-voice methods for upper register production. Mozart was able to learn the strengths of these tenors, and so could utilize this phenomenon of changing vocal preferences to his advantage. With Adamberger's ability to negotiate large intervals, Mozart was able to demonstrate the powerful mixture of chest and head voice. The composer was also able in this case to experiment with how to approach changes of registration within an aging voice, which needed to maintain balance in the *passaggio*.

Mozart used Raaff's aging voice to create dramatically compelling music that also cleverly helped to maximize the singer's vocal strengths. Through his sensitivity to the text and vowel setting, Mozart was able to guide Raaff's voice easily in and out of his *passaggio*. In addition, he limited the use of head voice *sostenuto* singing in Raaff's *Idomeneo* and concert arias. In addition, the composer created a unique fusion of the waning *style galant* and more recent approaches to dramatic text setting to cater to Raaff's particular tastes.

Calvesi's naturally high tenor created a clear top-down approach to the mixture of head voice connection throughout the registration change into the bottom voice. The frequent use of coloratura in the arias for Ferrando demonstrated the singer's great flexibility and agility in

lighter singing, while his concert and opera ensembles provided balance in the middle register. Mozart presented a balancing act for Calvesi, which can prove to be a sometimes perilous tightrope for the modern tenor trying to match eighteenth-century techniques. Nevertheless, with proper flexibility and registration practice, these arias and ensembles can provide ample opportunities to challenge and strengthen the voice.

This is indeed true of all Mozart's operatic and concert arias for the tenor voice. It is perhaps something of a paradox that at the same time that Mozart paid such close attention to contrasting contemporary expectations for different genres and distinct national traditions, and to the individual qualities of particular singers, he nevertheless laid the foundations for the much broader development of this newly defined and consolidated voice type -- foundations that continue to underpin our approach to healthy, effective, and expressive tenor singing today.

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